

室内设计 风格详解

MANUAL OF INDUSTRIAL
INTERIOR DESIGN

凤凰空间·华南编辑部 编



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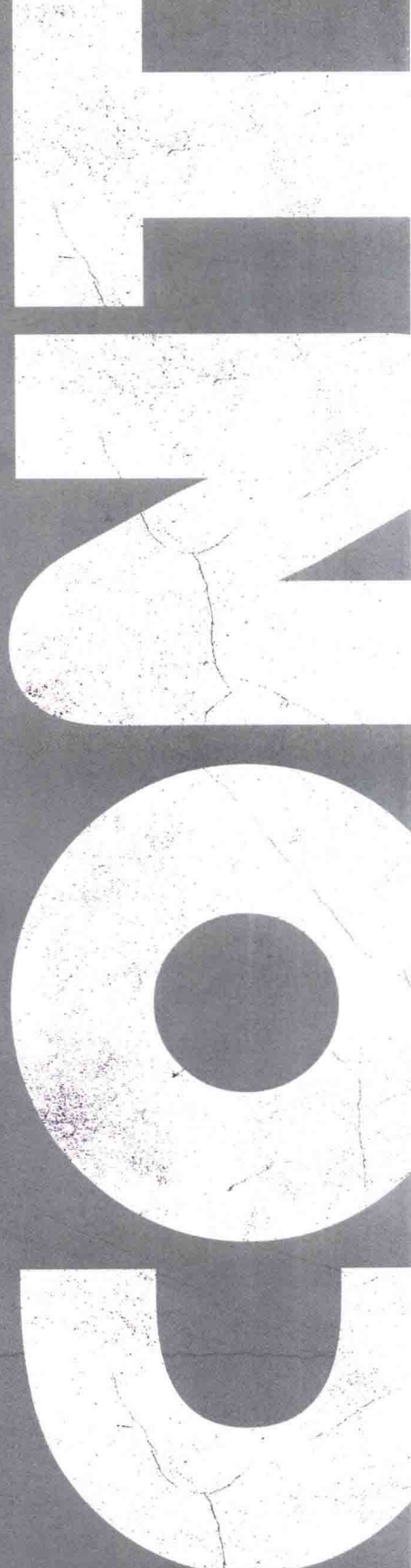
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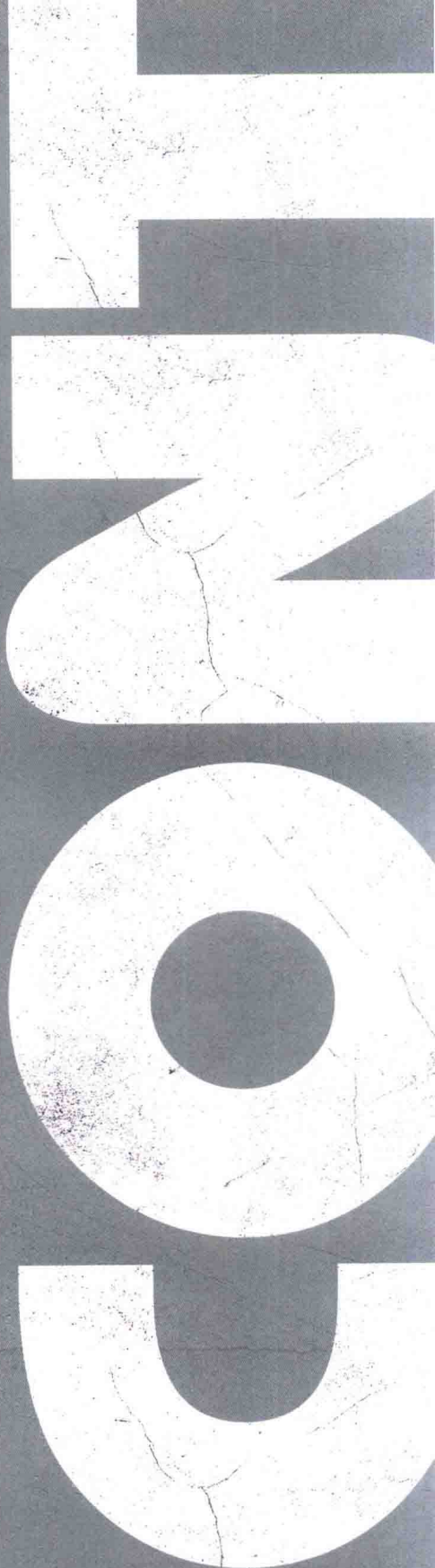
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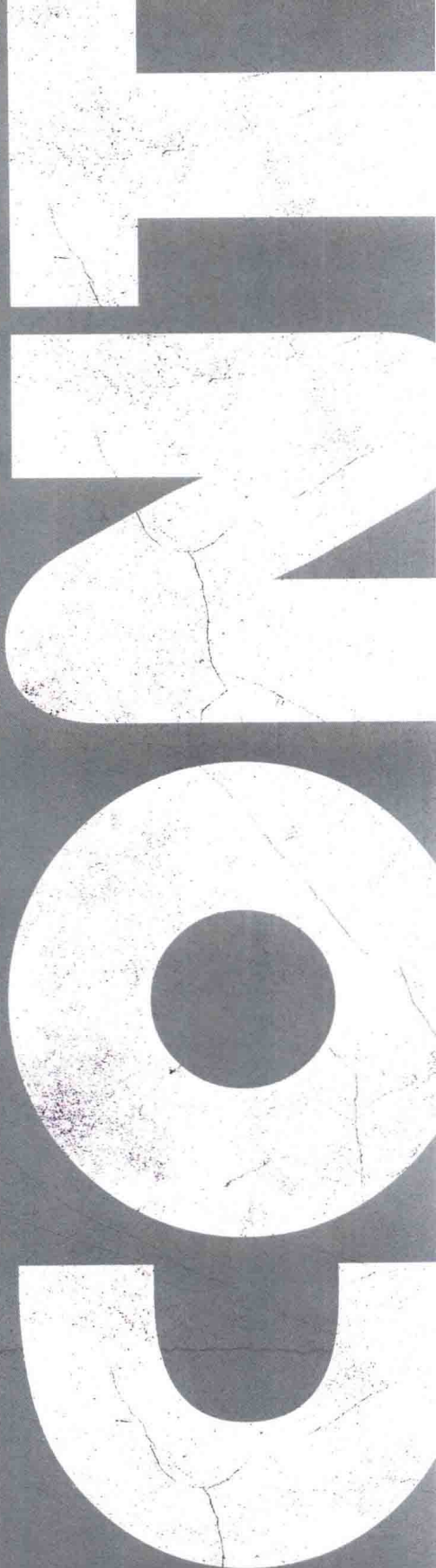
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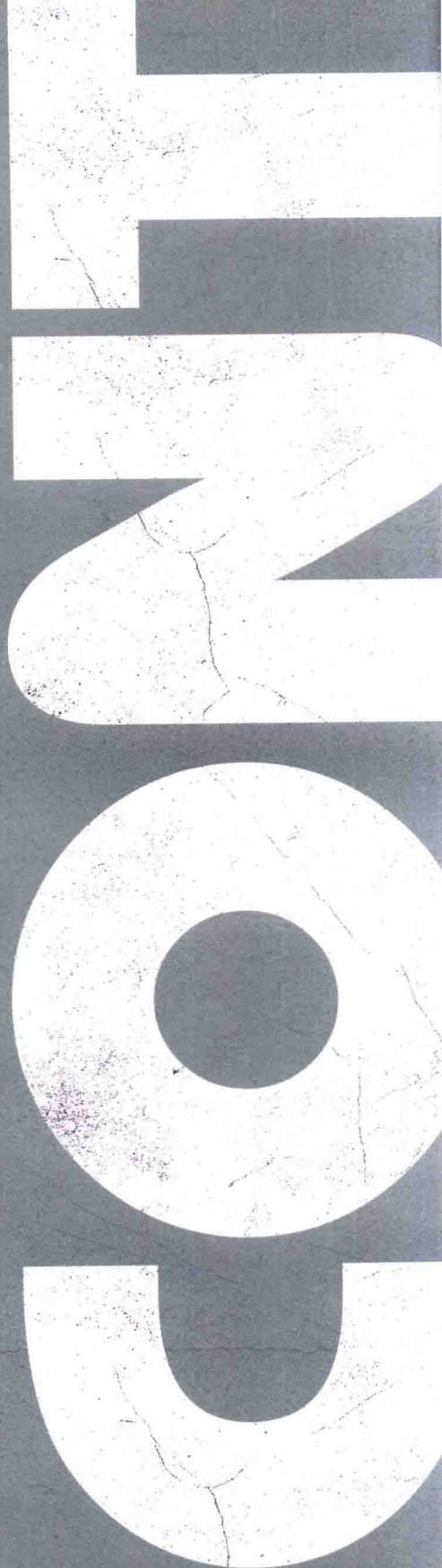
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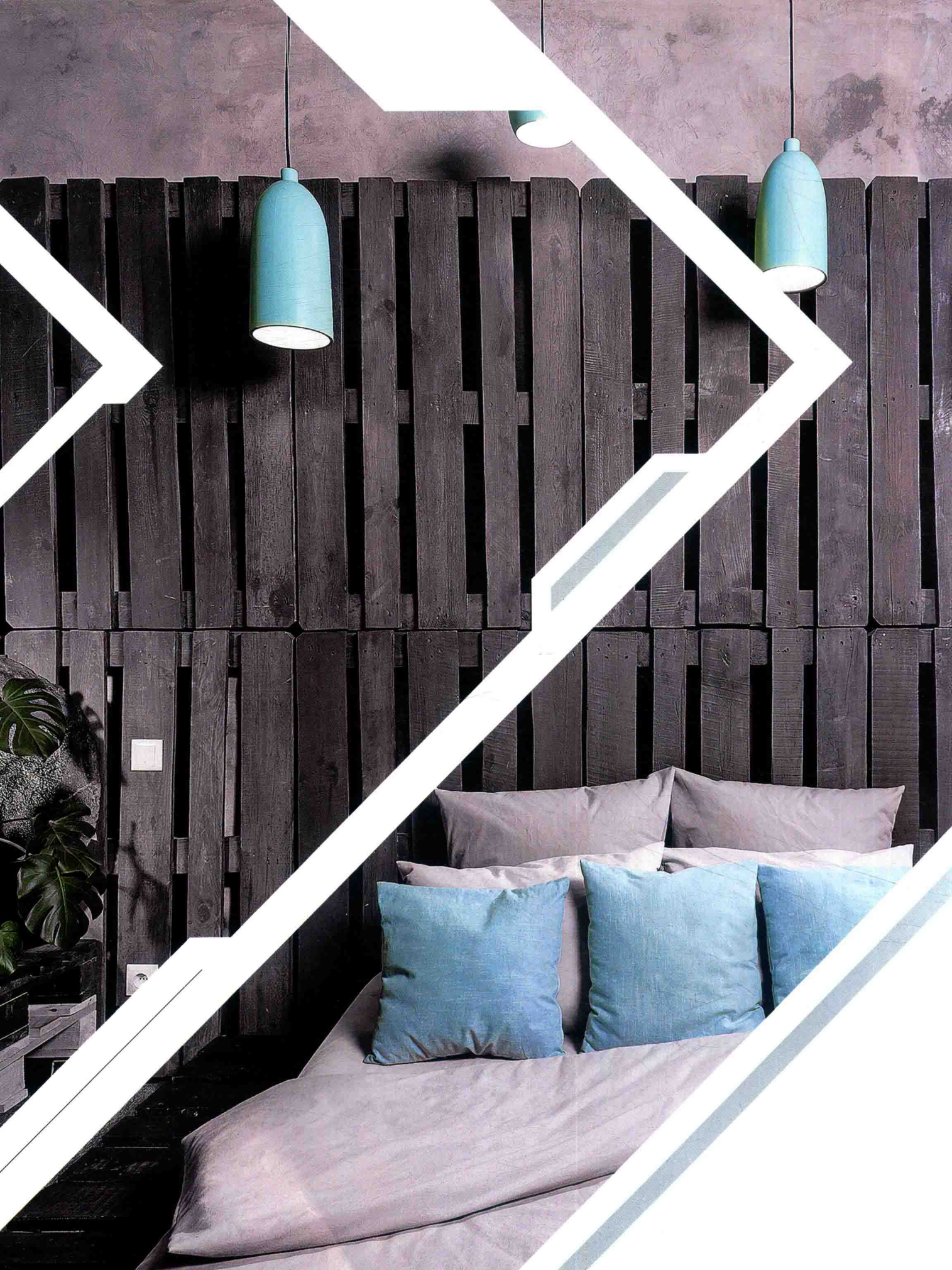
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第1章
Chapter 1

工业风格的 形成和发展

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1

工业风格的形成

The Formation of Industrial Style

工业风格的历史可以追溯到 19 世纪末至 20 世纪初工业革命进入高速发展的年代，工业革命解决了困扰人类已久的生产原动力问题，机器的产生和使用大大地提高了生产效率，解放了人力，而工厂体制的建立，彻底将人类卷入了工业化的漩涡。工业风格也在工业革命强有力的推动下，逐步迈上了历史的舞台。

It could be dated back to the beginning of 19th to the end of 20th century when the Industrial Revolution has met its rapid development that the Industrial Styles came into existence. The revolution has solved the problem in manufacturing power that has perplexed the human beings for a long period. The creation

and appliance of machinery has boost manufacturing efficiency, released manpower, and with the establishment of factory related mechanism, mankind set their foot in the industrial territory. And the industrial styles, driven by the Industrial Revolution, gradually took their place in history.

工业革命宣告了传统手工业生产方式的没落，机械化、批量化的大生产促进了社会化大分工。工业风格自诞生起就与工业设计紧密联系在一起，没有工业设计的不断发展就没有工业风格的历史演化。工业设计集艺术、技术和商业于一体，是一门改善产品外观并提高产品价值的艺术。19 世纪后半叶，生活消费品大幅增加，这时的产



← 费城百年展览机械厅的内部，机械厅与临时建筑合为一体，由 Pettit 和 Wilson 在 1876 年设计，摄影：Centennial Photographic Co. Interior View of Machinery Hall of the Centennial Exhibition in Philadelphia, Constructed as one of a Temporary Buildings, Designed by Pettit and Wilson at 1876, Photographer: Centennial Photographic Co.

品创意比历史上任何一个时期都更为举足轻重，因为消费者愿意为豪华、实用的产品付出更多。

The Industrial Revolution has put an end to the traditional handicraft production era, since mechanization and mass production has greatly accelerated the Great Social Division of Labor. The industrial styles related closely to the industrial design since its beginning, and without the constant development of which, there will hardly be any evolution in history of these styles. Combined with art, technology and commerce, the unity of industrial styles is a form of art that enhances value and appearance. In the latter half of the 19th century, consumer's products increased dramatically, which added importance to product innovation to a point that no other period of history can match, because consumers are willing to pay more for luxury and practical products.

工业设计建立在工业美学 (Industrial Aesthetics) 的基础之上。工业美学的理念必须通过工业设计来实现，因此也被称为“技术美学”和“商品美学”。工业美学主要体现在 4 个方面：功能美、技术美、材料美、形式美。工业美学追求锐利的线条、生硬的连接和强劲的互动，它是现代工业的机械制造、现代建筑的解构主义和机甲动漫的衍生物。它与传统的应用艺术不同，其审美来自于颠覆性技术与工业的发展。

The industrial design is based on the Industrial Aesthetics, the idea of which must be achieved through industrial design; thus it was also called The Aesthetics of Technology and The Aesthetics

of Merchandise. There are 4 major elements that represent this aesthetics: completeness of functions, advanced technology, well-chosen materials, and elegant formality. It pursues sharp lines, angular connections and strong interaction, for which it was defined as a derivation of modern machinery production, architecture, deconstruction, and robotic comics and animations. Unlike other traditional apply arts, its beauty comes from overturning technology and industrial development.

工业美学的发展从时间上看，基本可以分为三个时期：第一个时期是自 18 世纪下半叶至 20 世纪初期，工业设计处于萌芽与探索的起源时期。1839 年的杂志《艺术联盟》首次出现了“工业设计”一词，此时的设计改革使传统的手工艺设计逐步向工业设计过渡，并探索出现代工业设计的发展道路，从而奠定了工业美学的基础。第二个时期是在第一次世界大战和第二次世界大战之间，是现代工业设计的形成与发展时期。工业美学已形成较系统的设计理论，并逐渐影响全世界范围的设计活动，工业风格依然更关注实用性的设计。第三个时期是在二战后，工业设计与工业生产以及科技发展联系异常紧密，工业美学多元化格局形成，工业风格也彻底从实用性中解脱出来，成为独立的建筑、室内设计风格。

From the perspective of time, the development of Industrial Aesthetics can be divided into 3 phases. The first is from the latter half of the 18th century to the beginning of the 20th century, when industrial design has just emerged and started its exploration. The phrase 'industrial design' first appeared in *The Art Union*, 1839, when the design revolution at the time promoted

a transition from traditional handicraft design to industrial design, and found pathways for modern industrial design; hence laid down a foundation for the industrial aesthetics. The second phase is during the time between the World War I and World War II, when the modern industrial design took shape and was developed. More systematic theories of design have been developed, and the Industrial Aesthetics started to influence design activities globally, while still focusing on practicality. The third phase is after the World War II, when industrial design, manufacturing, and the development of science and technology are bounded extraordinarily close together. As the pluralistic patterns of the Industrial Aesthetics have been formed, the industrial styles were completely released from practicality, and has become an independent style of architecture and interior design.

德意志制造联盟在推动工业美学运动发展当中发挥了重要的作用。作为德国官员的赫尔曼·穆特修斯在考察英国工业管理体系后提出“德国的工业设计应该反对继续模仿古旧的那些似是而非的形式”的主张。在他的倡导下，集合了银行家、企业家、商人、艺术家、建筑师、工程师以及政府官员的德意志制造联盟宣告成立，其章程提出“联盟的目标是与艺术、工业、手工艺通力合作，通过教育、宣传以及对有关问题非官方的表态来完善行业的工作”，最终德国设计师走出了艺术与手工艺运动的局限，奠定了工业设计的基础，并确保工业风格发展方向。

The Deutscher Werkbund has contributed significantly in the promotion movement of the Industrial Aesthetics. As a German officer, Hermann Muthesius, brought forth the idea after inspecting the British industrial management system that the German industrial design should oppose continuous imitation of those antiquated and paradoxical forms. Under his call, bankers, entrepreneurships, businessmen, artists, architects, engineers, and government officers gathered to establish the Deutscher Werkbund, whose constitution being that "The goal of the unity is to cooperate closely with the art, the industry, and the handicraft, and to optimize works in the industries through education, propaganda, and unofficial declaration." The German designers eventually broke

the limit of the art and handicraft movement, set the foundation of industrial design, and solidified the direction of industrial styles.

1919年德国著名建筑大师瓦尔特·格罗皮乌斯在德国魏玛市设立“公立包豪斯学校”，后改称“设计学院”，但习惯上仍称为“包豪斯”。包豪斯是德语 Bauhaus 的译音，由德语 Hausbau（房屋建筑）一词倒置而成，所以 Bauhaus 从字面上理解就是“造房子”。包豪斯致力于结合美术和工艺的创新，打破了纯美术与实用美术对立的局面，奠定了工业设计的基本理念：废弃传统建筑形式以及与功能无关的装饰，主张形式服从功能，强调形式的单纯、简单、明晰、尊重结构自身的逻辑，促进标准化并考虑商业因素。包豪斯通过设计实践，实现了技术与艺术的真正统一，形成了设计中的理性主义原则，开创了面向现代工业设计的设计方法，填补了长期以来一直存在于现代艺术与技术、手工艺之间的鸿沟。

In 1919, the famous German designer Walter Gropius setup the Public School of Bauhaus later renamed as Design Academy at Weimar, Germany, but still called Bauhaus. The word 'Bauhaus' was created by putting backward the German word 'Hausbau' which means 'house-building', so literally, 'Bauhaus' means 'building houses'. Bauhaus worked towards the incorporation of innovation form art and techniques, broke the confrontation between pure arts and applied arts, established some fundamental conception of the industrial design: abandoning traditional forms of architecture and non-functional decoration; advocating submission



↑ 包豪斯
Bauhaus